

3 FREE ORNAMENT DESIGNS • 10 GREAT GIFT IDEAS

CREATIVE MACHINE Embroidery

INSPIRATION & TECHNIQUES FOR DIGITIZED DESIGNS

MAKE A MAGICAL
WINTER
TOTE

p.20

CREATE
A COMFY
COZY ROBE

+ free pattern!

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DINOSAUR
QUILT KIT
INSIDE

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IN-THE-HOOP
ORNAMENTS & GIFT TAGS
for everyone on your gift list p.18



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CREATIVE MACHINE Embroidery

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a note from the editor

DEAR READERS,

I'm always on the lookout for gifts to give the boys in my life. My husband is a tough one to shop for, and I like making him at least one handmade present for Christmas. In the past, I've made him a fishing vest, a fleece hat, pajama pants and many paper crafts that have held various gift cards. My son is a bit easier to sew for, mostly because he still likes stuffed animals and blankets.

This year, I'm making my son the Dino Friends quilt, featuring characters from the new Disney movie *Good Dinosaur* (see page 30). How adorable are the fabric prints? You can make this exact quilt with our exclusive kit, including the all-new CME Dino Tracks embroidery design collection to easily quilt it in the hoop. All you need is your favorite thread to complete the gift in no time.

If you're looking for a gift for a little girl (though she probably likes dinosaurs, too), turn to the Cupcake Cutie apron on page 34. It's made of laminated cotton so it easily wipes clean. Plus it's super simple to make and personalize. Find the how-tos and great tips for stitching this sticky fabric with ease.

A bathrobe makes a great gift, too. The one in this issue is "one-size-fits-most," so it works perfectly for a number of sizes on your gift list. Plus, the pattern is a freebie—offered until Dec. 31, and then available for purchase at shopsewitall.com. Get it while you can!

We couldn't leave you without a few ornament projects. These make great last-minute gifts and can even be used to dress up packages under the tree. Find unique button ornaments on page 26 and a whimsical lantern ornament on page 38. Share pictures of your ornament creations on our Flickr page, Facebook page or send them to info@cmemag.com for a chance to be featured in our new reader gallery.

Have a wonderful holiday season.



Ellen March

CALLING ALL STAR WARS™ FANS!

Arm yourself with the tools needed to create a fun, easy quilt featuring Darth Vader or your favorite robot character. Find the kits on page 55 and be ready when the movie opens on Dec. 18.

coming attractions

It's a winter wonderland in the Jan/Feb issue of CME! Watch out for a pleather bohemian-inspired purse embellished with large florals; a lovely freestanding lace headband; and statement necklaces that combine embroidery with basic jewelry-making supplies. All this and more is on newsstands Dec. 15, 2015.

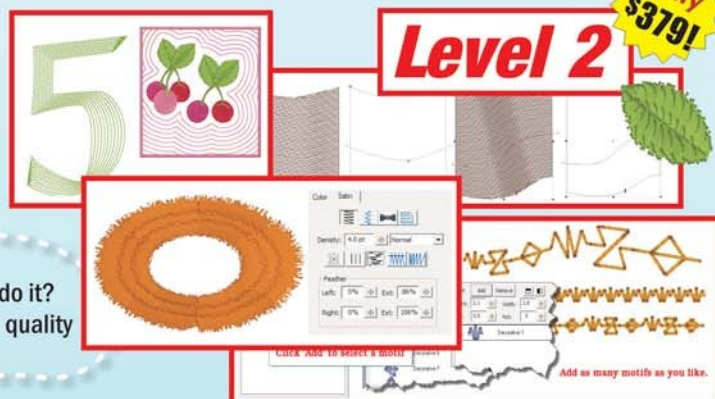
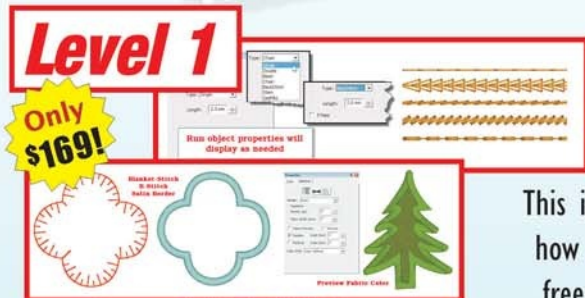


- This Issue's Inside Look - **StitchArtist™**

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the invention of the sewing machine

contributors

lisa archer



("In the Hoop: Be Merry Ornament"—page 18) is the owner and creative director of Pickle Pie Designs. She loves the challenge of creating in-the-hoop designs that reflect her personal style.

Home Base: Holly Springs, NC

Visit: picklepiedesigns.com



christy burcham



("Basic Training: Finishing Touches"—page 14) is a sewing educator, designer and blogger. Her passion is inspiring others to stitch by making embroidery and sewing stress-free and fun.

Home Base: Yukon, OK

Visit: scissortailstudio.com

kandi christian



("Tartan Trimmings"—page 46) is a well-known teacher in both the U.S. and England. She's a licensed Martha Pullen instructor and has been a freelance educator for companies such as

Singer and Husqvarna Viking. Kandi has been featured in multiple magazines, written five sewing books and speaks at sewing events. She's also the owner of Kandi's Cottage, an online home-décor store.

Home Base: Lake Forest, CA

Visit: kandiscottage.com

pamela cox



("Q&A with Pamela Cox"—page 50) received a fashion design degree from The Boston School of Design with an emphasis on patternmaking. Purchasing her first embroidery machine in

'07 added a new dimension to her education.

Home Base: Dublin, NH

kim hanson



("Cupcake Cutie"—page 34) is a fabric enthusiast who loves to quilt, embroider and write. She works on projects daily from her home studio.

Home Base: Alberta, Canada

Visit: kimhansonquilts.com

sandy lightfoot



("Light the Way"—page 38) is an artist, designer, patternmaker and writer. Over the last 26 years, she's written numerous machine knitting books and articles. She's been digitizing for

13 years and loves transforming a sketch into a complete project.

Home Base: British Columbia, Canada

Visit: sandylightfoot.com

stacy schlyer



("Merry Tidings Tote"—page 20) is a self-taught seamstress and self-proclaimed fabric junkie whose goal is to reach SABLE (Stash Accumulation Beyond Life Expectancy). She lives in

Kansas with her family and blogs about her sewing adventures daily.

Home Base: Wichita, KS

Visit: stacysews.com

erin sobon sundet



("Evening with the Stars"—page 42) is a sewing and DIY blogger. She shares sewing tutorials, creative inspiration, and her love of everything handmade on her blog.

Home Base: Denver, CO

Visit: sewbon.com

kate van fleet



("Snow Birds"—page 24) has been sewing for more than 40 years. She's the former owner of Kreation by Kate, a business supplying handmade pillows to nine stores in five states.

Home Base: Lakewood, CO

hope yoder



("Button Baubles"—page 26) is an author, embroidery expert and frequent guest on Martha's Sewing Room. She travels the country teaching hands-on sewing and embroidery workshops.

Home Base: Sarasota, FL

Visit: hopeyoder.com

Learn More

about the experts and designers featured in this issue at cmemag.com.



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tips & tricks



ADDITIONAL ASSET

Purchase an extra 1/2 yard of fabric to test-stitch designs, ensuring the thread, stabilizer, design and fabric work well collectively. Make adjustments as necessary.

Cheryl S., email



BATHING BLANKS

Always prewash blanks that will need future laundering to remove excess dye and preshrink the fabric.

Rebecca K., email



COLOR MATCHING

When embroidering on a towel (or anything else that should appear nice on the back), match the bobbin thread to the towel or fabric color.

Julie R., email



Visit **cmemag.com**

for techniques and tricks to further your embroidery.

GET A GRIP

To prevent fingertips from getting sore when tightening and loosening hoop screws, trim gel pencil grips and place them over the screws.

Pamela W., email



BUILD-UP BEGONE

If temporary spray adhesive causes build-up on the hoop, use a melamin sponge, such as a Mr. Clean Magic Eraser, to wipe off the excess.

Elizabeth M., email

Send your tips and tricks

to info@cmemag.com or post them on our Facebook fan page at [facebook.com/creativemachineembroidery](https://www.facebook.com/creativemachineembroidery). If your tip is published, you'll receive a fabulous gift.

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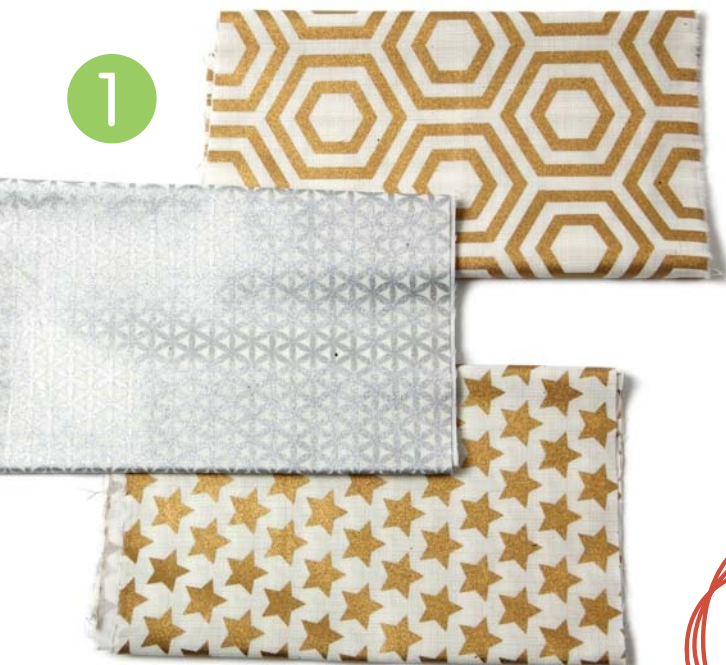
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1



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2. Get perfect stitching every time with Nancy Zieman's **6-in-1 Stick n' Stitch guides**, great for straight stitching, stitching strips and curve stitching. Stick the guides directly on your machine for guidance while you stitch, then peel them off and reconfigure them. (**\$11.25, shopsewitall.com**)

3. Stay organized and tidy with the **Creative Options Medium Grab N' Go Rack System** in stylish ice blue. The quick-access rack and clear boxes keep your supplies visible and close at hand, perfect for at-home storage or wherever your crafty travels take you. (**Prices vary, creativeoptionscrafts.com**)

2



3





4



4. Show off your love of sewing with a sweet **charm necklace**. A great stocking stuffer or a treat for yourself, measuring just ¾" tall. Pick a sewing machine or a spool of thread...or both! (**\$34.99/each, shopsewitall.com**)



5



5. Sew a classic jacket and create the perfect canvas for embroidered embellishment with the **Swing Coat pattern from Folkwear**. (**\$19.99, shopsewitall.com**) Find the pattern and a great variety of embroidery design options at ShopSewItAll.com.

6. Easily embroider on caps and other 3D finished items with the unique tubular free arm (and cap frame) on the new **Brother Persona PRS100**. This single needle machine allows you to stitch in all those hard-to-reach places, like sleeves, pockets and other tight spots that would usually require opening seams. (**\$6,999.00, brother-usa.com/home Sewing**)

6



7. Remove stitches from almost any fabric without damaging the material. With a special blade for cutting thread, **Peggy's Stitch Eraser** is great for removing mistakes. (**\$69.95, AllStitch.net**)

7



must haves

the latest & greatest tools & designs

1. Add a set of sweet birds to your holiday décor with the **Festive Cardinals collection** from CME. Embellish place mats, napkins or guest towels to decorate or give as gifts. (\$3.99/design, \$19.99/ collection, shopsewitall.com)

2. Embroider the **A Season of Joy collection** from Kreations by Kara for festive elegance. (\$50, kreationsbykara.com)

3. Spice things up in the kitchen for your holiday baking. Embellish an apron, towel or potholder with the **It's Getting Hot in Here design** from Urban Threads. (\$3-\$9, urbanthreads.com)

4. Use this festive **Christmas stocking project** from Martha Pullen Company's 2015 Internet Embroidery Club as a silverware holder, gift card holder, napkin holder or even a tree ornament. Club membership includes hundreds of machine embroidery designs, including alphabet collections, seasonal embellishments and more. (\$69/annual membership, embroidery.marthapullen.com)

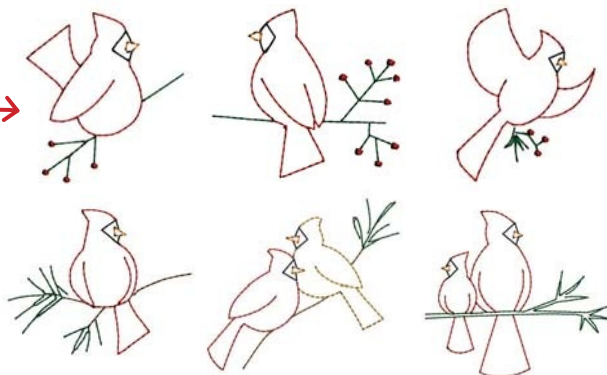
5. Create sophisticated holiday décor using the **Snowflake Christmas Trees collection** from Sew Swell Designs. (\$29.95, sewswell.com)

6. Make monograms and text works of art with the **OESD Loop-de-Loop collection**, complete with easy-to-combine borders and other coordinating elements. (\$59.99, embroideryonline.com)

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5



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Finishing Touches

by Christy Burcham



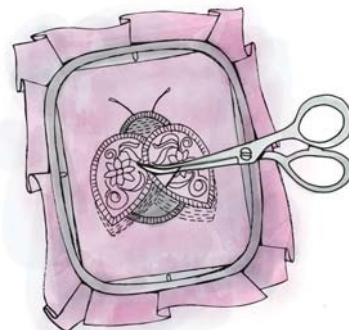
Once your embroidery machine takes the last stitch, there's still work to do before your embroidery is truly complete. From removing the stabilizer, clipping jump threads and pressing, the final steps help make your embroidery look clean and professional. Learn essential techniques to professionally finish embroidery designs.

JUMP THREADS

- Always trim jump threads before removing the project from the hoop **(A)**. Use curved embroidery scissors to easily clip close to the jump thread. On the embroidery right side, clip as close to the stitching and fabric as possible.
- It's not necessary to trim jump threads on the design wrong side. If desired, trim threads $\frac{1}{4}$ " from the finished embroidery design **(B)**. Clipping too close to the design can cut the lock stitches, which causes the stitching to unravel.
- Once the jump threads are clipped, remove the fabric and stabilizer from

the hoop. Always unscrew the hoop screw when removing the fabric; forcing or popping the inner ring from the outer ring can cause friction burns on the fabric.

A



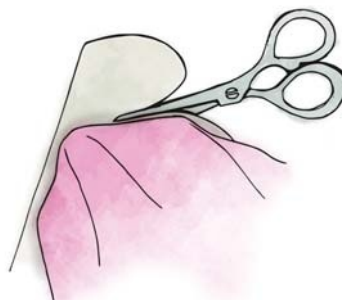
STABILIZER

- Remove excess cut-away stabilizer with scissors. After removing the project from the hoop, place the project right side up on a flat work surface. Gently separate the fabric from the stabilizer, and trim the stabilizer approximately $\frac{1}{4}$ " from the embroidery perimeter, following the fabric drape **(C)**. Don't trim the stabilizer from every tight corner of the embroidery design; doing so prevents the design from draping with the fabric. Simply cut away a general rounded shape around the entire design **(D)**.
- When removing tear-away stabilizer, always support the stitches with one hand while tearing away with the other **(E)**. This prevents the tearing process from distorting the design stitches. As with cut-away, it's not necessary to remove the stabilizer from every part of the design. Simply remove the majority of the stabilizer from the design perimeter. Tear-away stabilizer is easy to remove after a few washings.
- Specialty stabilizers, such as pressure sensitive adhesives or water-activated adhesives, require extra care during removal. For pressure sensitive adhesive stabilizers, separate the adhesive from the fabric as much as possible before tearing or cutting away the excess. For water-activated adhesives, always re-moisten the stabilizer to loosen it from the fabric before removing the excess **(F)**.
- To remove water-soluble topping from a project, tear away the excess from the design perimeter, and then use a clean wet cloth to dab away any small re-

B



C



D



E



F



G



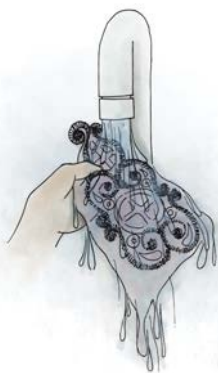
maining pieces **(G)**. It's generally not necessary to wash or rinse an item when using water-soluble stabilizer as a topping only.

- Some projects call for only water-soluble stabilizer, such as free-standing lace projects, in-the-hoop

projects or projects with sheer fabrics. To remove water-soluble stabilizer, remove the majority of the stabilizer to $\frac{1}{4}$ " of the design before rinsing or washing. For film stabilizers, tear away the excess, and for mesh water-soluble stabilizers, cut away the excess within $\frac{1}{4}$ " of the design.

Tip Run a lint roller over the project front and back to remove small trimmed threads and small stabilizer pieces.

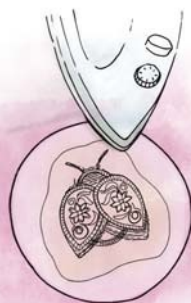
H



I



J



- The quickest and most complete method to remove water-soluble stabilizer is to rinse the design under warm running water **(H)**. Other options include soaking the item in a bowl of warm water or in some cases, laundering the project. The proper stabilizer amount to remove depends on the design. Freestanding lace requires rinsing until the stabilizer seems to disappear (but leaving some of the stabilizer to help stiffen the lace). Sheer fabrics require rinsing the stabilizer away until you can no longer feel it in the fabric. Wet water-soluble stabilizer has a sticky, tacky feel until it's completely rinsed away.
- Some designs require the stabilizer to remain in the project. For appliqué designs with large open areas, leaving the stabilizer under the design helps the appliqué look crisp and new for a longer period of time **(I)**. If the project is a quilt block or a purse panel, leave the stabilizer sheet behind the entire fabric section and allow it to function as an interfacing.
- Add a piece of soft fusible stabilizer as a lining over the design wrong side to prevent it from rubbing the skin. Cut a rounded piece of fusible stabilizer larger than the design and excess stabilizer perimeter, and fuse to the fabric wrong side **(J)**.

PRESSING

- One of the most important techniques for creating professional-looking embroidery is pressing. Always press from the wrong side. Pressing from the right side can crush or melt the design stitches and create flattened shiny spots.
- Place the embroidery wrong side up over a fluffy towel when pressing. The towel provides the embroidery stitches a place to sink into during pressing, allowing the surrounding fabric to press flat without crushing the stitches.
- Use only clear starch for pressing embroidery to prevent shiny spots and flaking on the design.

WASHING

- If the project fabric is washing machine safe, usually the embroidery project is safe to wash as well. Some embroidery threads are even bleach and fade resistant. Be sure to check with the thread manufacturer before laundering any design.
- Always use cut-away stabilizer on stretch fabrics that will be laundered. During the washing process, the fabric stretches out of shape. If the design stitches aren't supported by a permanent cut-away stabilizer, they may break or pop from the stretching.
- Turn the project wrong side out during washing to prevent the design stitches from snags and friction from other garments in the wash. After washing and drying, press the embroidery to restore it to its professional finish. 

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Be Merry Ornament

by Lisa Archer

With the holidays fast approaching, this quick and easy Christmas project stitches up in a jiffy. Use it as an ornament or gift tag!



Download the in-the-hoop Christmas Ornament

design free from cmemag.com/freebies until Dec. 31, 2015. The design will be available for purchase at picklepiedesigns.com after the expiration date.

THESE IN THE HOOP Christmas Ornaments are made using felt, but feel free to add a top layer of fabric in a fun holiday print over the felt prior to stitching for a fun touch. They're adorable on a Christmas tree and can also be used for a festive gift tag on holiday packages.

When selecting felt for the ornaments, using a wool-blend felt is recommended

instead of the craft felt frequently found in craft stores. The wool-blend not only looks better, but it also holds the stitches better. Craft felts can be flimsy or vary in density within the same piece of felt, and they can also be heavily textured, which creates lumpy stitching. To be sure the ornaments will last for years to come, the wool-blend felt is a better investment.

MATERIALS

- + Two 5" squares of felt for ornament and back
- + 2" square of felt for ornament top hanger
- + 4" length of $\frac{3}{8}$ " ribbon
- + 5"x7" embroidery hoop
- + Tear-away stabilizer
- + Microfiber needle, 80/12


PREPARE

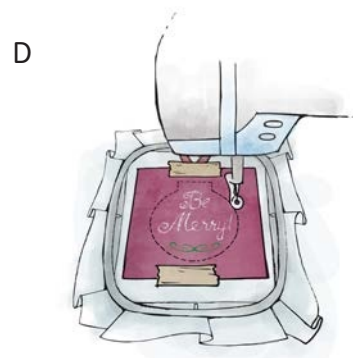
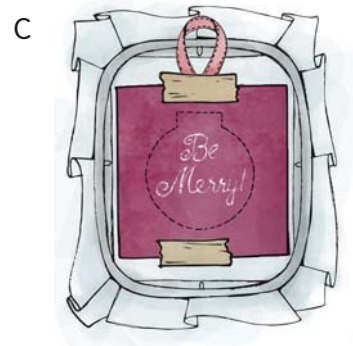
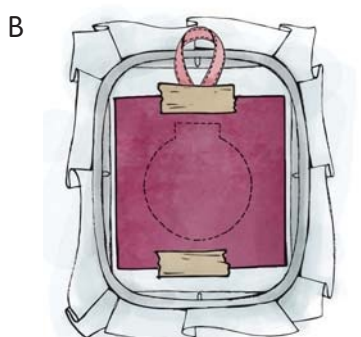
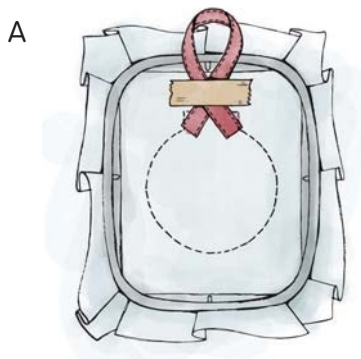
- Download the Christmas Ornament design at cmemag.com/freebies. Load the design onto the machine.
- Hoop a piece of tear-away stabilizer.

EMBROIDER

- Embroider the first step, which are the placement stitches.
- Fold the ribbon in half. Cross one raw edge slightly over the other, as shown. Place the raw edges over the ornament upper edge, and tape in place **(A)**.
- Place one 5" felt square over the placement lines; tape in place. (If adding a festive fabric, place it over the felt with the right side facing up and tape in place.)
- Embroider the second step, which are the tacking stitches **(B)**.
- Embroider the third step, which is the wording **(C)**. Change the thread, if desired, and embroider the swirl motif.
- Remove the hoop from the machine and flip it over.
- Center the remaining 5" felt square over the placement lines on the stabilizer. Tape the felt in place on all sides,

so it won't shift when placing the hoop back on the machine.

- Change the thread, if desired. Re-place the hoop on the machine and embroider the fourth step **(D)**.
- Center the 2" felt square over the top portion of the ornament outline, as shown. Tape in place. Embroider the fifth step to stitch down the felt **(E)**.
- Remove the hoop from the machine. Remove the project from the hoop and trim the excess stabilizer from around the ornament.
- Trim the felt around the ornament outline stitching, leaving a small border and being careful not to cut off the ribbon. Trim around the ornament topper. 



merry tidings *Tote*

BY STACY SCHLYER

Create a stylish and practical tote with whimsical winter snowflake embroidery.



MATERIALS

Supplies listed are enough to make one 3"x14"x18" tote.

- + ¾ yard of 54"-wide home-décor weight fabric (main exterior)
- + ¼ yard of contrasting home-décor weight fabric (exterior)
- + ½ yard of cotton print fabric (lining)
- + 1½ yards of fusible woven interfacing
- + ¾ yard of fusible fleece
- + Heavyweight cut-away stabilizer
- + 20"-long plastic zipper
- + Two 1½" D-rings
- + One pair of ready-made 16½" leather handles
- + Thread: 15-wt., all-purpose & embroidery
- + Water-soluble marker
- + Hand sewing needle
- + Rotary cutting system
- + 4½"x8½" winter embroidery design (See "Design")

CUT

- From the exterior fabric, cut: five 6½"x14½" rectangles for four exterior panels and one exterior pocket; two 3½"x14½" rectangles for the side panels; one 3½"x18½" rectangle for the bottom panel; two 4½"x17" rectangles for the zipper panel; one 6"x48" strip for the strap; three 3"x3½" rectangles for one zipper tab and two D-ring tabs.
- From the contrasting exterior fabric, cut two 6½"x14½" rectangles for the exterior panels.



- From the lining, cut: two 14½"x18½" rectangles for the front and back; two 3½"x14½" strips for the sides; one 3½"x18½" strip for the bottom; one 12"x18" rectangle for the interior pocket.
- From the interfacing, cut: six 6½"x14½" rectangles for the exterior panels; two 3½"x14½" strips for the sides; one 3½"x18½" strip for the bottom.
- From the fusible fleece, cut: six 6½"x14½" rectangles for the exterior panels; two 3½"x14½" strips for the sides; one 3½"x18½" strip for the bottom; one 9"x12" rectangle for the interior pocket.

PREPARE

- Position the interfacing fusible side with the wrong side of each corresponding exterior panel, side panels and bottom panel; fuse according to the manufacturer's instructions.
- Position the fusible fleece pieces over the interfacing on each corresponding exterior panel, side panels and bottom panel; fuse according to the manufacturer's instructions.
- Position the interior-pocket fusible

fleece rectangle to half of the interior pocket wrong side; fuse.

EMBROIDER

- Hoop one contrasting exterior panel right side up over a piece of heavy-weight cut-away stabilizer.
- Place the hoop onto the machine. Embroider the design, centering the design within the panel and changing thread colors as desired.
- Remove the hoop from the machine and the fabric from the hoop. Remove the stabilizer from the design wrong side following the manufacturer's instructions.

CONSTRUCT

Use ¼" seam allowances unless otherwise noted.

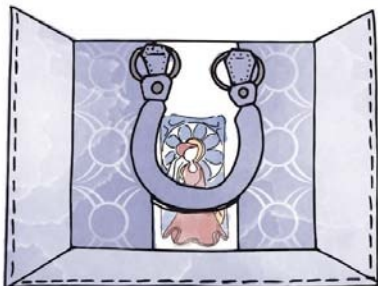
- Fold the exterior pocket rectangle in half widthwise with wrong sides together; press. Topstitch ¾" from the folded edge. Position the pocket over the remaining contrasting exterior panel, aligning the lower and side edges; baste. Designate as the back panel.
- With right sides together, align



A



B



one exterior-panel long edge with one back-panel long edge; stitch. Press the seam allowance toward the exterior panel. Repeat to stitch a second exterior-panel long edge to the opposite back-panel long edge. If desired, topstitch $\frac{1}{8}$ " from the seamline along the exterior panels. Designate as the tote back.

- Repeat to stitch the embroidered contrast panel to the two remaining exterior panels. Designate as the tote front.
- Position the tote front on a flat work surface. Position one leather handle tab upper edge 1" from the tote-front upper edge and centered along the left seamline **(A)**. Thread a hand sewing needle with a double strand of 15-wt. thread. Hand stitch the leather handle tab through the tab holes using a backstitch. To backstitch, bring the needle through the second hole, insert the needle through the first hole and bring the needle up through the third hole. Continue stitching the entire tab perimeter. Repeat to stitch the opposite leather handle tab to the tote front at the right seamline.
- Repeat to stitch the remaining leather handle to the tote back.

- With right sides together, stitch one side panel to the bottom panel along the short edge. Repeat to stitch the remaining side panel to the opposite bottom-panel short edge. Designate as the gusset.
- Position the tote-front side and lower edge and gusset long edge with right sides together, aligning the gusset seamlines with the tote front corners; pin. Begin stitching at the tote upper edge and ending at the first corner. With the needle in the down position, lift the presser foot and pivot the tote. Continue stitching the tote-front lower edge, stopping to pivot at the remaining corner, and ending at the opposite tote-front upper edge **(B)**.
- Repeat to stitch the remaining gusset long edge to the tote back.
- Fold one D-ring tab in half lengthwise with right sides together; stitch the long edge. Turn the tab right side out; press. Topstitch each tab long edge. Repeat to stitch the remaining D-ring tab.
- Thread the tab through one D-ring and fold in half widthwise, aligning the short ends; pin. Center the tab along the one gusset side, aligning the tab raw edges with the gusset upper edge; baste. Repeat to baste the remaining D-ring tab to the opposite gusset side.
- Fold one zipper-tab short edge $\frac{1}{4}$ " toward the wrong side; press. Fold the zipper tab in half lengthwise with right sides together; stitch the long edge and raw short edge. Turn the tab right side out; press.
- Fold the zipper tab in half widthwise; press, and then open the zipper tab. Center the zipper lower edge along the zipper-tab foldline. Fold the tab in half along the foldline, sandwiching the zipper within the

tab; topstitch the tab perimeter.

- Fold both zipper-panel short edges $\frac{1}{2}$ " toward the wrong side; press. Fold the panel in half lengthwise with wrong sides together; press, and then open the panel. Align each long edge with the foldline; press. Fold the zipper panel in half lengthwise along the foldline.
- Fold the zipper-tape upper edges even with the zipper pull; pin. Align the zipper upper edge with one zipper-panel short edge and sandwich the left zipper tape between the zipper-panel open long edges, making sure the panel is $\frac{1}{8}$ " from the zipper teeth; pin. Edgestitch the sides and long open edge **(C)**. Repeat to stitch the remaining zipper panel to the right zipper tape.
- Fold the lining pocket in half widthwise with right sides together; press. Stitch the perimeter, leaving a $3\frac{1}{2}$ "-long centered opening for turning. Turn the pocket right side out; press. Topstitch $\frac{3}{4}$ " from the folded edge.
- Center the folded pocket edge 4" from the back-lining panel upper edge; stitch the lower and side edges.
- Center the left zipper panel right side up along the back-lining right side $1\frac{1}{4}$ " from the upper edge. Topstitch the upper zipper panel edge **(D)**. Repeat to stitch the opposite zipper panel to the front lining.
- Stitch the lining side and bottom panels according to the previous exterior instructions. Stitch the lining gusset to the front and back lining according to the previous exterior instructions.
- Insert the tote into the lining, aligning the front and back panels, seams and raw upper edges; pin. Stitch the upper edge, making sure not to

catch the handles within the stitching and leaving a 6"-long opening for turning. Turn the tote right side out through the opening; press. Topstitch the tote upper edge.

- Fold the strap in half lengthwise with wrong sides together; press. Open the strap and fold each long raw edge toward the center foldline with wrong sides together; press. Topstitch each strap long edge.
- Insert one strap short end through one D-ring. Fold the strap short end $\frac{1}{2}$ " toward the wrong side; press. Position the folded short end 1" above the D-ring; stitch. Stitch again $\frac{1}{4}$ " from the first stitching line **(E)**.
- Adjust the strap to the desired length. Repeat to stitch the opposite strap short end to the remaining D-ring. ⓘ

DESIGN

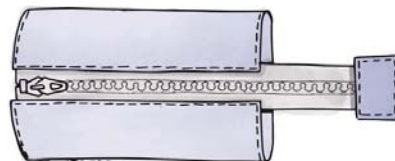
Winter woman: Embroidery Library, Art Nouveau Spirits of the Season, Winter; emblibrary.com.

SOURCES

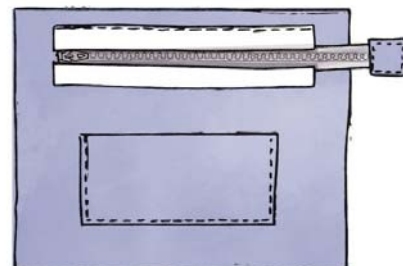
Emmaline carries $1\frac{1}{2}$ " D-rings: emmalinebags.com.

Tracy1984 carries ready-made leather handles: tracy1984.etsy.com.

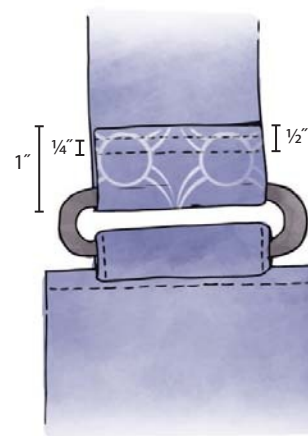
C



D



E





SNOW *Birds*

BY KATE VAN FLEET

Create a lovely table runner featuring festive cardinal designs for seasonal décor that lasts beyond Christmastime.



Download the Cardinal 1 design for free at cmemag.com/freebies until Dec. 31, 2015. Find the design after the expiration date and the rest of the collection at shopsewitall.com.

MATERIALS

Materials listed are enough to make one 12"x34" table runner.

- + 2/5 yard of cotton print fabric (backing)
- + 1/3 yard of cotton print fabric (top)
- + 1/4 yard of solid light-colored cotton fabric
- + 12"x34" rectangle of low-loft batting
- + Lightweight tear-away or mesh cut-away stabilizer
- + Thread: all-purpose construction, bobbin & rayon embroidery
- + Temporary spray adhesive (optional)
- + Hand sewing needle (optional)
- + 6 embroidery designs (no larger than 3" diameter; such as Festive Cardinals—see "Designs")

PREPARE


- From the backing fabric, cut one 14"x36" rectangle. Double-fold the outer edges 1" toward the wrong side; press, and then unfold. Mark a diagonal line across each corner from the second foldline on the short edge to the second foldline on the long edge; cut along the line **(A)**. Refold each edge along the original foldlines, creating mitered corners; press **(B)**.
- From the top fabric, cut one 12"x34" rectangle. Layer the rectangle over the batting, matching the raw edges and corners. If desired, use temporary spray adhesive to secure.
- Insert the batting-lined rectangle inside the backing rectangle folded edges, with wrong sides together. If desired, use temporary spray adhesive to secure. Pin the mitered corners in place. Stitch along the backing folded edges **(C)**. Set aside the table runner.

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EMBROIDER

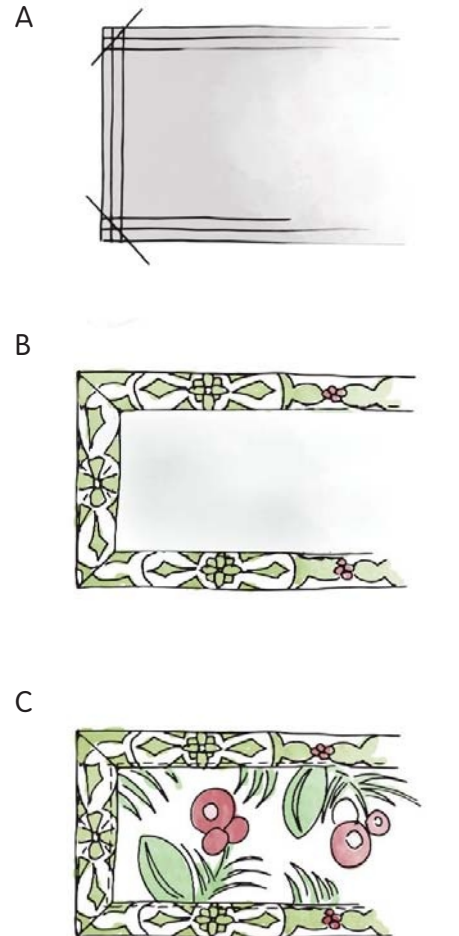
- Load the chosen designs into the machine.
- Use the largest hoop available in order to embroider multiple designs in one hooping.
- Hoop the solid fabric with a rectangle of stabilizer. Arrange the designs with at least 1" of space between them. Embroider as many designs as possible in the hoop, clipping jump threads with each thread change.
- Remove the fabric from the hoop. Carefully remove the excess stabilizer. Press the design from the wrong side using a press cloth.
- Repeat to embroider each of the six designs.

FINISH

- From the solid fabric, cut six circles measuring 1/2" in diameter larger than each embroidery design.
- Fold the circle edges 1/4" toward the wrong side, clipping the edge slightly for a smooth curve if necessary.
- Position each circle on the table runner right side to audition the placement. When placed as desired, pin each circle or use temporary spray adhesive to secure.
- Hand stitch each circle in place, using a whipstitch or slipstitch and matching thread. Or machine appliqué each circle in place. 

DESIGNS

Cardinals, *Creative Machine Embroidery*, Festive Cardinals collection: shopsewitall.com



SOURCES

Hilos Iris provided the rayon embroidery thread: hilosiris.com.

Husqvarna Viking provided the Designer Diamond Royale sewing and embroidery machine used to embroider the featured project: husqvarnaviking.com.

Mountain Mist provided the EcoCraft batting: mountainmistlp.com.

Shop Sew it All provided the KK2000 temporary spray adhesive: shopsewitall.com.

Sulky of America provided the stabilizer: sulky.com.



button *Baubles*

BY HOPE YODER

Cover buttons with fun designs to create a set of cheery Christmas ornaments. Create a double-sided button ornament or use a pendant tray for one-sided designs.

MATERIALS

- + Cotton fabric
- + Stabilizer: fusible nylon mesh & tear-away
- + 1½"-diameter covered button kit (see "Sources.")
- + Thread: bobbin & embroidery
- + Flat-backed crystals
- + Flat-head pins
- + Permanent glue
- + Temporary spray adhesive
- + Pliers
- + Embroidery software
- + 1½"-diameter pendant trays (optional)
- + Embroidery designs: button outline & lace (see "Designs.")

PREPARE

- Fuse a piece of nylon mesh stabilizer to the cotton fabric wrong side, following the manufacturer's instructions.
- Download the button outline and lace embroidery designs from cmemag.com/freebies.
- Open a new page in the embroidery software, and then open the lace design onto the page. Merge the button outline design onto the same page. Select, and then center the lace design over the button outline design using the software centering object tool, if applicable. Save the merged designs as one complete unit.



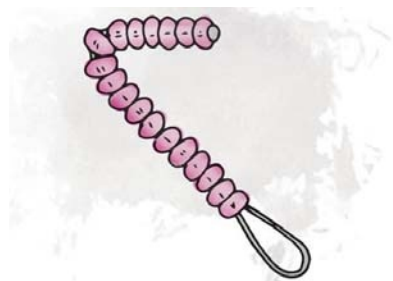
EMBROIDER

- Load the new design onto the machine. Thread the needle with embroidery thread and the bobbin with bobbin thread. Hoop a piece of tear-away stabilizer with the cotton fabric.
- Embroider the design. Remove the hoop from the machine and the project from the hoop. Carefully trim the stabilizer and fabric close to the button-circle perimeter stitches.
- Repeat to embroider a second design.

CONSTRUCT

- Using pliers, carefully remove the shank from one button wrong side. Spray the button right side with temporary spray adhesive.
- Position the embroidered circle wrong side up on a flat work surface. Center the button right side down over the design; firmly press the button into the fabric. Wrap the fabric perimeter around the button wrong side, smoothing the fabric over the edge as you go.
- Place the button right side down into the mold tool, and then place the button back over the button wrong side. Using the pusher tool, press to secure the button back to the button. Using the photo at right as a guide, glue flat-backed crystals within the embroidered design.
- Repeat to create the remaining button.

A




FINISH

- Thread seed beads onto a flat-head pin, leaving ½" bead free at the pin end.
- Use pliers to bend the pin end together to secure the beads. Repeat to bend the pin upper end into a hook shape (A).
- To create button ornaments, place a small amount of permanent glue on one button back. Position one hook over the glue, aligning the metal loop with the button and the beads even with the button edge. Align a second button to the first button with wrong sides together. Use a clip or clothespin to secure the two buttons together; allow the glue to dry 24 hours before removing the clip.
- To create button pendant ornaments, place glue on one button back. Center the button right side up over the pendant tray; secure with a clip. Once dry, attach a traditional metal ornament

Tip

To easily cover a lot of buttons in a flash, invest in a professional fabric button cover tool.

hook or insert a beaded hook through the pendant loop. 

DESIGNS

Download the Button Ornament outline and lace designs free from cmemag.com/freebies until Dec. 31, 2015. The designs will be available for purchase at hopeyoder.com after the expiration date.

Button-Ups Holidays and Button-Ups Frames & Borders button cover designs: Hope Yoder; hopeyoder.com

SOURCES

Hope Yoder provided the Button-Ups fabric button cover machine and flat back button sets: hopeyoder.com. Visit cmemag.com/freebies for a special discount coupon for two embroidery design CD collections.

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BY ELLEN MARCH

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GET THE KIT!

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MATERIALS

Materials listed are enough to make one 72"x90" twin-sized quilt. Use ¼" seam allowances.

- + 1-yard panel of navy and green dinosaur-print fabric (center)
- + 7⅓ yards of coordinating green print fabric (inner borders, backing & binding)
- + 3⅓ yards of coordinating navy print fabric (outer borders)
- + Twin size low-loft batting (78"x96")
- + Quilt basting spray or temporary spray adhesive
- + Thread: all-purpose or quilting, bobbin & rayon embroidery
- + Hand sewing needle
- + Embroidery designs: dinosaur tracks & bone (running stitch line-art or outline designs with no fill) or quilting border (See "Design.")

PREPARE

- Wash and dry the fabrics; press.
- From the green print fabric, cut two 23¾"x72¾" rectangles and one 44"x72¾" rectangle for the backing. Cut two 6½"x44" rectangles and two 8½"x48½" rectangles for the inner borders. From the remaining fabric, cut 10 strips on the bias measuring 2½" wide, utilizing the entire fabric length.
- From the navy fabric, cut two 12¼"x60½" rectangles and two 15½"x72¾" rectangles.
- Trim the selvages off the fabric panel.

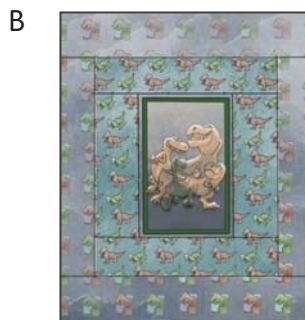
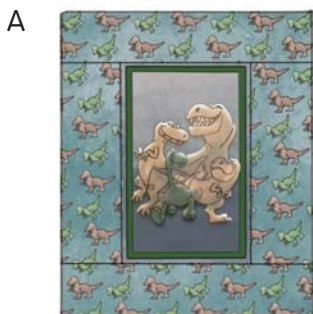
CONSTRUCT

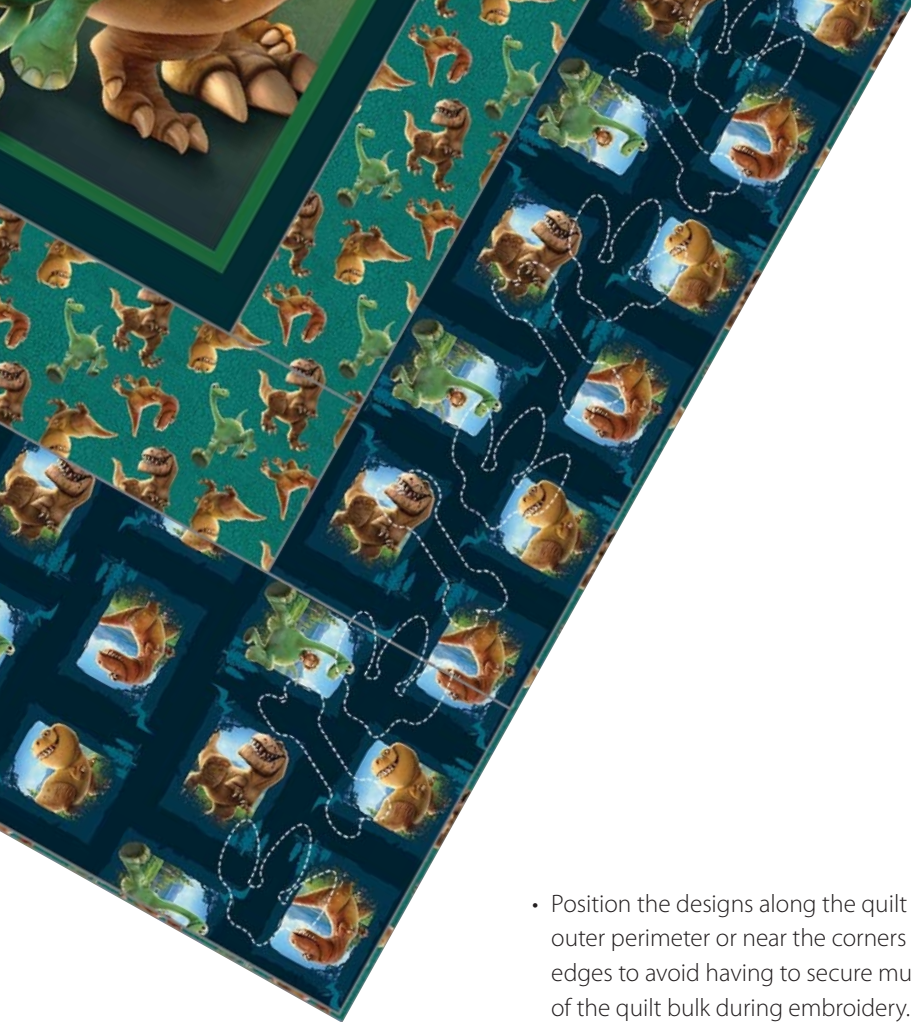
- With right sides together, stitch the short green rectangles to the panel long edges; press the seams toward the darker fabric. Repeat to stitch the long green rectangles to the panel upper and lower edges **(A)**.
- Stitch the short navy rectangles to the panel sides with right sides together, and then press the seams toward the navy fabric. Repeat to

stitch the long navy rectangles to the panel upper and lower edges.

(B). Set aside the quilt top.

- Piece the backing rectangles together along the long edges to achieve a 72¾"x91" rectangle, placing the widest rectangle in the center. Press the seams open. Set aside the backing.
- With right sides together, piece together the binding strips along the short ends at a 45° angle. Trim the seam to ⅛", and then press open. Fold one free end ⅛" toward the wrong side; press. Trim the corner points flush with the binding long edges **(C)**. Fold the binding in half lengthwise with wrong sides together; press. Set aside the binding.
- Place the backing wrong side up on a flat work surface. Place the batting over the backing, using quilt basting spray or temporary spray adhesive to secure. Place the quilt top right side up over the batting, using quilt basting spray or temporary spray adhesive to secure.



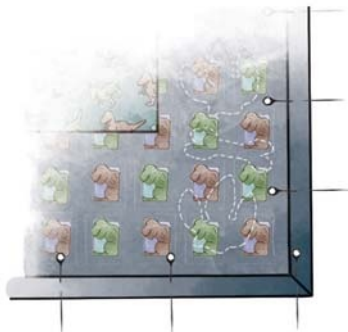


- Stitch in the ditch through all layers along the center panel outer-edge seam to secure all layers.

QUILT IN THE HOOP

- Print enough templates of the chosen designs as desired. Place the templates over the quilt top to audition the design placements. (The featured quilt showcases 14 designs embroidered separately.)

D



- Position the designs along the quilt outer perimeter or near the corners and edges to avoid having to secure much of the quilt bulk during embroidery.
- Pin-mark each design at the vertical and horizontal center.
- Thread the machine with matching rayon embroidery thread in the needle and bobbin.
- Load the designs into the machine. Hoop the fabric, centering the first design in the hoop.
- Roll the excess quilt out of the way of the hoop and machine, or plan to hold it away from the needle and surrounding obstacles during the stitchout.
- Embroider the design. Remove the quilt from the hoop.
- Repeat to embroider each design.

Tip

When quilting in the hoop, use the lowest loft batting possible in order to hoop the layers without too much bulk.

FINISH

- Trim the quilt to 72"x90". Place the binding strip folded end along the quilt lower-edge center with raw edges aligned. Pin the binding to the quilt perimeter, mitering the corners as you reach them **(D)**.
- At the binding beginning, trim the binding raw end 1" beyond the beginning. Tuck the binding raw end inside the folded end; pin.
- Stitch the binding to the quilt, removing the pins as you sew.
- Fold the binding around the quilt perimeter, concealing the raw edges. Whipstitch or slipstitch the binding fold to the quilt back. **(E)**

DESIGNS

Dino Tracks design collection: *Creative Machine Embroidery*; shopsewitall.com

NOTE

The featured fabrics weren't available at press time, so the featured quilt is a digital rendering.

Brand New from

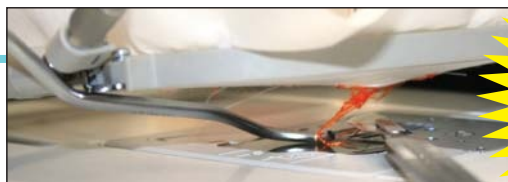


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cupcake *Cutie*

BY KIM HANSON

Laminated cotton is a fabric bonded with a thin plastic layer and is typically available in a 44"-width with bright colors and quirky prints. Use a fun laminate print to create a cute kid's baking or craft apron personalized with a monogram appliqué.



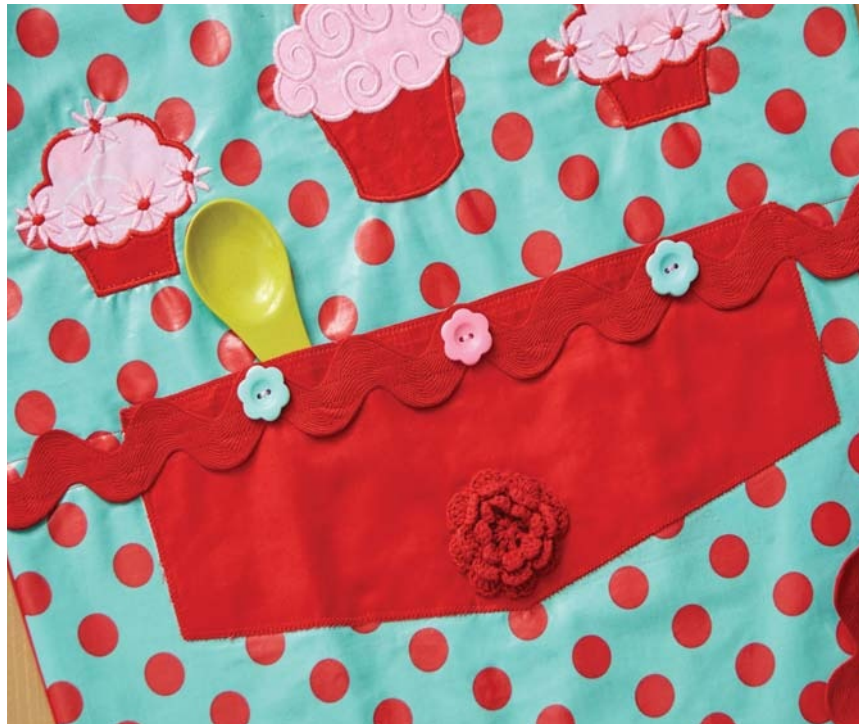
MATERIALS

Supplies listed are enough to make one 17¼"x23½" apron.

- + 24"x27" rectangle of laminate fabric
- + 1 yard of solid woven cotton fabric
- + Woven cotton fabric scraps (for appliques)
- + 2½ yards of 1½"-wide rickrack
- + 1 yard of 20"-wide medium-weight tear-away stabilizer
- + Thread: all-purpose, bobbin & embroidery
- + Needles: embroidery & hand sewing
- + Temporary spray adhesive
- + Spray starch
- + Rotary cutting system
- + Pencil
- + Designs: alphabet appliqué & two cupcakes (See "Designs.")
- + Three 1"-diameter decorative buttons (optional)
- + Crocheted flower embellishment (optional)

CUT

- Download the Cupcake Cutie apron pattern from cmemag.com/freebies; cut out.
- From the solid woven cotton, cut two 7"x15" rectangles for the apron pocket and one apron lining from the template.
- From the solid woven cotton and scrap fabric, cut pieces as needed according to the chosen appliqué design.



- From the rickrack, cut one 24"-long piece for the neck strap and one 60"-long piece for the apron tie.

EMBROIDER

- Load the desired appliqué alphabet letter in the largest size available and two cupcake designs into the embroidery machine. Thread the machine needle with embroidery thread and bobbin thread in the bobbin.
- Position the laminate rectangle on a flat work surface. Designate one short edge as the upper edge. Using a pencil, draw a horizontal line 2" from the laminate rectangle upper edge. Mark the rectangle vertical center on the horizontal line; designate as the appliqué letter placement mark.
- Select the largest hoop available. Hoop the fabric with tear-away stabilizer, centering the design according to the placement mark. Place the hoop onto the machine and embroider the placement stitches.
- Remove the hoop from the machine, but don't remove the fabric from the hoop. Position the first appliqué fabric piece, making sure the piece is large enough to completely cover the placement stitches. Spray the fabric right side with starch; press. Spray the fabric wrong side with temporary adhesive. Position the fabric over the placement stitches.
- Re-place the hoop onto the machine, and then embroider the tacking stitches. Remove the hoop from the machine. Using small scissors, trim the fabric close to the stitching line.
- Re-place the hoop onto the machine, and then embroider the remaining design. Remove the hoop from the machine and the fabric from the hoop.
- Draw a horizontal line 13" from the laminate-rectangle upper edge. Mark the rectangle vertical center on the horizontal line; designate as the first cupcake placement mark.
- Select a medium size hoop. Hoop the fabric with tear-away stabilizer, centering the design according to the placement mark and making

LAMINATE KNOW-HOW

- Don't prewash laminate fabric. Washing or drying damages the polymer film on the fabric.
- Never iron directly on laminate, as high temperatures cause the plastic coating to melt. Always use a pressing cloth between the iron and fabric surface.
- Stitch slowly and deliberately to avoid removing seams. The sewing machine needle creates permanent holes in the fabric.
- Pins also leave permanent holes in the fabric. Use quilt clips or plastic paper clips to secure fabric layers.
- Laminate fabric can stick to a regular presser foot during stitching, so use a PTFE foot or apply a piece of masking tape on the presser foot underside.
- Most laminate fabrics are very colorful and highly patterned, which cause embroidery designs and appliqués to get lost in the fabric. Combine solid fabrics with print laminate for machine embroidery appliqué to achieve a readable design.
- Although laminates are more rigid and inflexible than regular woven cotton fabric, always use a compatible stabilizer for embroidery.

sure the design lower edge aligns with the horizontal line.

- Place the hoop onto the machine and embroider the first cupcake design, following the previous appliqué instructions to complete the embroidery.
- Repeat to embroider the second cupcake design to the right and left of the first cupcake design.

CONSTRUCT

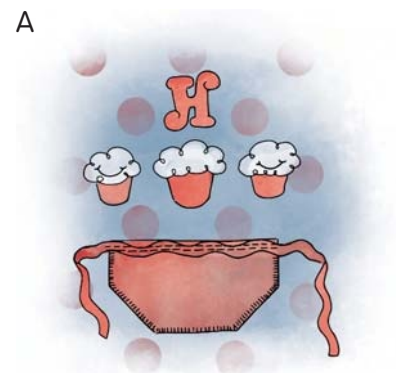
- With right sides together, stitch the pocket rectangles together along one long edge. Designate as the pocket upper edge. Press the seam toward one pocket rectangle, and then fold in half along the seamline; press. Place a piece of stabilizer between the pocket layers. Using the pocket template, cut out the pocket and stabilizer. Edgestitch the pocket upper edges using a machine appliqué stitch.
- Fold the apron tie rickrack in half widthwise; pin-mark the center. Position the rickrack edge over the pocket upper edge, aligning the pin-mark with the pocket vertical center; pin. Topstitch along the rickrack center. Repeat to topstitch $\frac{3}{8}$ " above and below the center stitching line.
- Draw a horizontal line 2" from the cupcake-design lower edge. Position the pocket over the laminate right side, aligning the upper edge with the horizontal line. Topstitch the pocket lower and side edges using a machine appliqué stitch **(A)**.
- Fold both rickrack ends toward the laminate center; secure with clips. Position the apron template over the laminate rectangle,

centering the designs within the pattern. Cut out the apron, making sure not to cut the rickrack.

- With right sides together, stitch the laminate and lining apron perimeter using a $\frac{3}{8}$ " seam allowance and leaving the upper edge open. Turn the apron right side out through the opening; press using a press cloth.
- Position the apron tie flat along the apron front; topstitch along the center to the right and left of the pocket. Repeat to topstitch $\frac{3}{8}$ " above and below the center stitching line.
- Fold the laminate- and lining- apron upper edge 1" toward the wrong side; press. Insert the neck-strap short ends into the open apron upper edge at the left and right edge, leaving 13" exposed for the neck strap. Topstitch $\frac{1}{4}$ " from the upper edge.
- If desired, hand stitch buttons and a crocheted flower on the apron pocket.
- Erase the pencil markings. ⓘ

DESIGNS

Alphabet appliqué and cupcakes: Designs by JuJu; www.designsbyjuju.com



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made to create

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light the *Way*

BY SANDY LIGHTFOOT

Create an in-the-hoop lantern ornament featuring a pocket to hold a small booklet for recording special events in your life.



Download the Lantern, Booklet and Sachet designs for free at cmemag.com/freebies until Dec. 31, 2015. The designs will be available for purchase at sandylightfoot.com after the expiration date.

MATERIALS

- + 4½"x5½" rectangle of foil organza (lantern backing)
- + 4½"x8" rectangle of tulle (lantern pocket)
- + Two 4"x6" rectangles of print cotton fabric (booklet)
- + 9" length of ¼"-wide ribbon
- + Water-soluble stabilizer
- + Thread: bobbin & embroidery
- + 8½"x11" lightweight cardstock
- + Clear or painter's tape
- + 5"x7" hoop
- + In-the-hoop lantern design

PREPARE

- Download the Lantern and Booklet designs and Booklet Insert from cmemag.com/freebies. Load the lantern design into the embroidery machine.
- Hoop two pieces of water-soluble stabilizer. Place the hoop onto the machine.

EMBROIDER

- Embroider the lantern design, changing thread colors as desired. Once the outline details are embroidered, remove the hoop from the machine, but don't remove the stabilizer from the hoop. Position the hoop wrong side facing up.
- Position the foil organza rectangle over the embroidery, aligning one

short edge with the lantern handle lower edge; secure with tape.

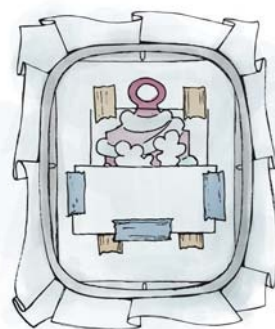
- Fold the tulle rectangle in half widthwise; press. Position the tulle over the foil organza, aligning the folded edge with the lantern center and the tulle raw edges beyond the lantern lower edge; secure with tape **(A)**. If desired, omit the tulle pocket from the lantern to create a basic ornament.
- Place the hoop back onto the machine. Embroider the outline stitches. Remove the hoop from the machine and position the hoop wrong side facing up. Carefully trim the excess organza and tulle fabric close to the outline stitches.
- Place the hoop back onto the machine and embroider the satin stitch outline. Remove the hoop from the machine and the stabilizer from the hoop. Trim the stabilizer ½" from the design perimeter.
- To remove the remaining stabilizer, hold the embroidery in your hand and allow warm water to gently run over it. Lay it flat on a towel to dry.

BOOKLET

- Load the Booklet design into the embroidery machine.
- Hoop a piece of water-soluble stabilizer. Place the hoop onto the machine. Embroider the placement outline.

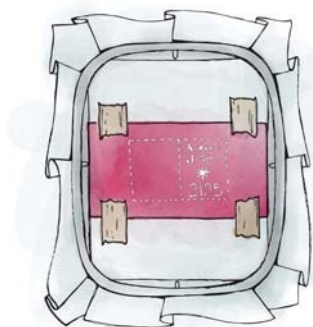


A



- Remove the hoop from the machine, but don't remove the stabilizer from the hoop. Center one cotton rectangle right side up over the placement outline; secure with tape.
- Place the hoop back onto the machine. Embroider the booklet design details, changing thread colors as desired. Once the year is embroidered, remove the hoop from the

B



machine, but don't remove the stabilizer from the hoop **(B)**.

- Position the hoop wrong side facing up. Center the remaining cotton rectangle right side up over the placement outline; secure with tape. Place the hoop back onto the machine.
- Embroider the outline stitching. Remove the hoop from the machine,

but don't remove the stabilizer from the hoop. Trim the excess fabric close to the outline stitches on both fabric rectangles.

- Place the hoop back onto the machine. Embroider the satin stitch outline, and then the blanket stitch outline. Remove the hoop from the machine and stabilizer from the hoop.

LANTERN TRIMMINGS

Add extra embellishment to the lantern during the embroidery process for a truly unique ornament.

- Use mylar instead of foil organza and omit the pocket for extra transparency so tree lights shine through the lantern **(1)**.
- Adhere hot-fix crystals to the lantern for shimmer and shine **(2)**.
- Arrange 12 worsted yarn lengths into three equal groups. After embroidering the lantern details, but before adding the foil organza, tape a yarn group to the lantern left, right and center lower edge. Finish embroidering the lantern according to the previous instructions. Once complete, braid each yarn for 1½", and then use a crewel needle to thread the braid through three pony beads; knot to secure. Repeat for each remaining braid. Unravel the yarn ends with a crewel needle. Tie a 9"-long ribbon piece into a bow just below the lantern handle; trim the ends **(3)**.





Download a free **scone recipe insert** to place in a lantern ornament from cmemag.com/freebies.

Tip

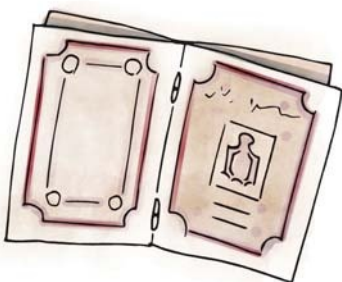
Gift the lantern ornament with a variety of items including a tea bag, family recipe, flower seed packet, money or small chocolate bar.

- Trim the stabilizer $\frac{1}{4}$ " from the design perimeter. Gently rub a wet cloth around the design perimeter to remove the remaining stabilizer.
- Print out the Booklet Insert. Cut out one set each of the cover and list pages. Position the cover page set wrong side up on a flat work surface. Position the list page set right side up over the cover page set, aligning the edges. Using a stapler, staple along the center line to secure the page sets together **(C)**.
- Center the list page set right side up over the booklet wrong side. Wrap a ribbon along the page set center and around the booklet spine; tie a bow to secure. **(E)**

DESIGNS

Lantern, Booklet and Sachet designs: Download the designs for free at cmemag.com/freebies until Dec. 31, 2015. The designs will be available for purchase at sandylightfoot.com after the expiration date.

C



POTPOURRIS SACHETS

Add extra excitement to the lantern ornament with quick and easy in-the-hoop potpourris sachets.

MATERIALS

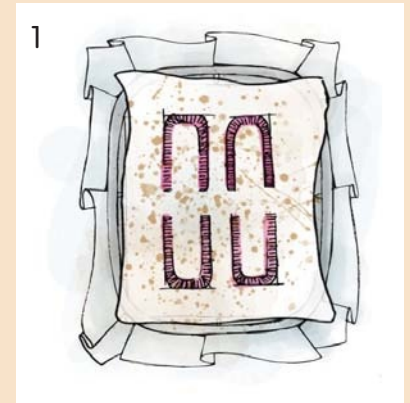
- Two 6"x9" rectangles of foil organza
- Water-soluble stabilizer
- Thread: bobbin & embroidery
- Four 9" lengths of $\frac{1}{4}$ "-wide ribbon
- Pinking shears
- 5"x7" hoop
- Crushed potpourris mixture
- In-the-hoop sachet design

EMBROIDER

- Download the Sachet design from cmemag.com/freebies. Load the design into the embroidery machine.
- Hoop a piece of water-soluble stabilizer. With wrong sides together, center both foil organza rectangles over the stabilizer; pin $\frac{1}{4}$ " from the hoop edge.
- Thread the machine with embroidery thread in the needle and matching bobbin thread in the bobbin. Place the hoop onto the machine. Embroider the bast-ing outline, and then the sachet outlines **(1)**. Remove the hoop from the machine and stabilizer from the hoop.
- Using pinking shears, cut horizontally between each sachet,



1



and then around the lower edge and sides approximately $\frac{1}{4}$ " from the satin stitching.

- Soak the sachets in a bowl of warm water to remove the stabilizer. Lay flat on a towel to dry.
- Once dry, insert potpourri into each sachet. Tie a length of ribbon into a bow at each sachet open end to secure.

evening with the *Stars*

BY ERIN SUNDET

Stitch a one-size-fits-most drop sleeve bathrobe and embellish it with a sparkly moon and star design. This project makes a great gift and is easily completed in an afternoon.



Download the Evening with the Stars robe pattern for free at cmemag.com/freebies until Jan. 30, 2016. After the expiration date, find it at shopsewitall.com.

MATERIALS

- + Woven or light- to medium-weight fabric (such as voile, rayon, double gauze, light-weight jersey or double knit; see Bathrobe Yardage Chart)
- + Stabilizer: type depends on fabric used (For a stable knit, as in the featured sample, use a mediumweight tear-away variety.) & water-soluble topper
- + Temporary spray adhesive
- + Thread: all-purpose, bobbin & metallic or rayon embroidery
- + Serger (optional)
- + Moon embroidery design (no larger than 2"x3" if placing on the lapel)

PREPARE

- Download the Evening with the Stars robe pattern. Print, and then cut out the pattern. It's designed to print on US Letter (or A4) paper. When printing, make sure to select "no page scaling." Print the first page and check the 2" test square before printing the remaining pages.
- Prewash and dry the fabric.
- From the fabric, cut two front pieces, one back piece, two sleeves, two belt loops, and two neckbands.

BATHROBE YARDAGE CHART

60" Fabric	2 ³ / ₈ yard
54" Fabric	2½ yard
44" Fabric	3 yards

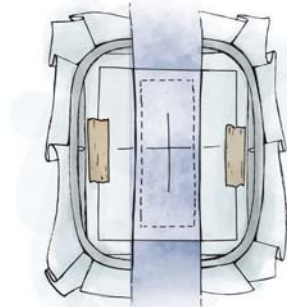
EMBROIDER

- Print a template of the chosen design.
- Pin the neckband pieces at the center-back with right sides together. Place the neckband on a dress form or around your shoulders to determine the embroidery placement. Audition the design along the right shoulder just under the collarbone. Once satisfied with the placement, pin the template to the fabric right side, taking the ½" seam allowance into account. Remove the neckband. Remove the center-back pins, and then mark the design center axis onto the fabric right side.
- Load the design into the machine.
- Hoop a piece of stabilizer. Mark the horizontal and vertical axis lines on the stabilizer inside the hoop **(A)**. Place the hoop onto the machine.
- Center the neckband right side up over the hooped stabilizer, matching the center axis marks. Use temporary spray adhesive to secure the fabric to the stabilizer.
- Float a topper rectangle over the fabric right side. Use the perimeter basting function, if applicable, to baste the topper to the stabilizer and check the design alignment **(B)**. Make adjustments if necessary.

A



B



Tip If using metallic embroidery thread, use a vertical spool pin so the thread winds off nicely and with less friction.



- Embroider the design, clipping jump threads after each thread change.
- Remove the stabilizer from the hoop. Gently tear away the excess topper and stabilizer. Remove any excess topper with a damp cotton swab. Press the design from the wrong side on a low heat setting.



Tip Choose a large design and embroider the robe back just under the neckband for a bold look.



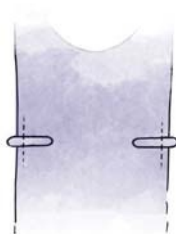
Tip Use a lightweight cotton or voile print fabric to create a spring or summer robe. Choose a running stitch embroidery design with no fill stitches to ensure the fabric flows properly after embroidery.

CONSTRUCT

Use ½" seam allowances.

- If using a knit fabric, use a stretch or ballpoint needle and a stretch/zigzag stitch or a serger set to a 4-thread overlock stitch.
- With right sides together, align the back piece and two front pieces at the shoulder seams; pin, and then stitch. Press open the seam allowances.
- Lay out the robe so the back pattern piece is placed to one side and the front pattern pieces are placed to the other.
- With right sides together, align one sleeve with one armscye, matching the notches; stitch. Repeat to insert the opposite sleeve.
- With wrong sides together, fold each belt loop in half widthwise; press, and then unfold. Fold each long edge to meet at the centerline, and then refold along the centerline; press. Edgestitch the long open edge. Repeat to construct the second belt loop.
- Fold each belt loop in half, ensuring the loops aren't twisted. Align the loop raw edges with the robe-back raw edges at the notches; baste (C).

C



WATCH

Erin make this robe in "Bathrobe Beauty," episode 906 of *Sew it All* TV. Download the episode at shopsewitall.com.

- With right sides together, align the robe fronts with the back along the side and underarm seams; pin. Stitch, beginning at the sleeve edge and pivoting at the underarm.
- With right sides together, align the neckband pieces along the short ends; pin, and then stitch. With wrong sides together, fold the neckband in half lengthwise.
- With right sides together and raw edges aligned, pin the neckband to the robe, matching the robe and neckband centers; stitch.
- With right sides together, align the waist ties along the short ends; pin, and then stitch one short edge to create one long tie.
- With right sides together, fold the tie in half lengthwise; press. Stitch the long open edge. Turn the tie right side out; press.
- Fold each tie short edge toward the wrong side; press. Edgestitch the tie perimeter.
- Double-fold the sleeve and lower edges ½" toward the wrong side; press, and then edgestitch the first fold. ⓘ

DESIGNS

Large moon: Urban Threads, Man in the Moon; urbanthreads.com

Moon & Stars, CME exclusive design; shopsewitall.com

SOURCES

Shop Sew it All provided the KK2000 temporary spray adhesive: shopsewitall.com.

Sulky of America provided the holoshimmer embroidery thread: sulky.com.

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tartan *Trimming*

BY KANDI CHRISTIAN

Showcase Scottish history with Royal Stewart tartan pillows embellished with Celtic embroidery and finished with faux binding.



MATERIALS

Supplies listed are enough to make two 14"-square pillows.

- + $\frac{7}{8}$ yard of Royal Stewart cotton flannel tartan fabric (See "Sources")
- + $\frac{1}{8}$ yard of red linen fabric
- + Two 10" squares each of white linen & tear-away stabilizer
- + $\frac{1}{2}$ yard of black lightweight fusible interfacing
- + Eight $\frac{3}{4}$ "x14" strips of batting
- + Six $\frac{5}{8}$ "-diameter shell buttons
- + Two 14" square pillow forms
- + Thread: all-purpose, bobbin, rayon embroidery & water-soluble basting (See "Sources")
- + Needles: 80/12 embroidery & 80/12 universal
- + Removable fabric marker
- + Temporary spray adhesive
- + Spray starch
- + Pattern or tissue paper
- + Two coordinating Celtic designs (approximately 5" square & 5"x6 $\frac{1}{2}$ ")

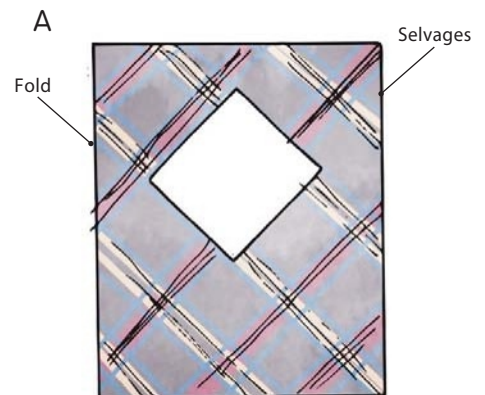


PREPARE

- Prewash, dry and press all fabric.
- From the interfacing, cut two 15" squares and four 1"x15" strips.
- Cut a 15" pattern or tissue paper square for the pillow-front pattern.
- Fold the tartan fabric lengthwise with right sides together. Position the pattern onto the fabric at a 45° angle (**A**). Pin, and then cut out. Fuse an interfacing square to each tartan square wrong side.
- From the tartan fabric, cut four 11"x15" rectangles on the straight grain, matching the plaid lines. Designate one rectangle short edge as the upper edge for each rectangle, making sure the plaid lines match. Position one rectangle right side down on a flat work surface. Fuse one interfacing strip to the right

edge, following the manufacturer's instructions. Repeat for the corresponding rectangle left edge. Designate as the pillow back right and left pieces. Repeat to construct the second rectangle set.

- From the red linen, cut eight 1 $\frac{3}{4}$ "x15" strips and 1 $\frac{1}{2}$ "x9" strips.





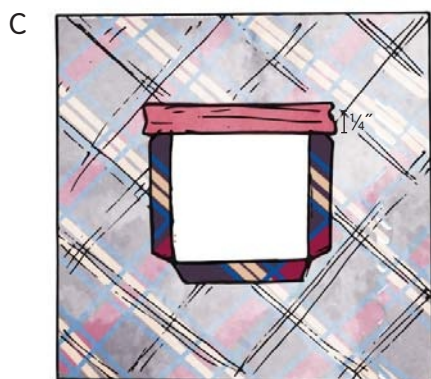
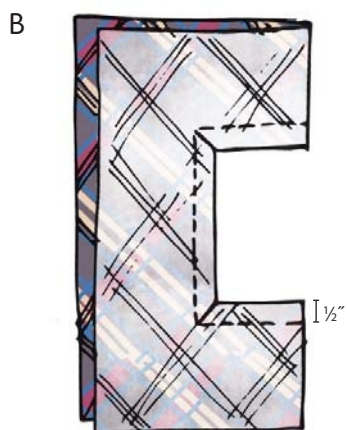
EMBROIDER

- Thread the needle with embroidery thread and the bobbin with bobbin thread.
- Mark the center of each white linen square using a removable fabric marker.
- Center and hoop one square with a piece of stabilizer. Embroider the design, and then remove the hoop from the machine and the fabric from the hoop. Repeat to embroider the remaining white linen square; reserve.

CONSTRUCT

- Fold one tartan square in half with right sides together.
- Using a removable fabric marker, measure $3\frac{1}{2}$ " from the square upper edge along the foldline; mark. Measure 6" from the first mark along the foldline; mark. Extend each mark into a 3"-long line. Connect the line end points.
- Thread the machine with water-soluble basting thread in the needle and bobbin. Stitch along the markings. Carefully trim $\frac{1}{2}$ " along the stitching line inner edge, and then clip into each corner **(B)**.
- Turn the fabric right side out; square the corners, and then press. Lightly spray the piece with starch; press. Repeat twice to completely remove the basting thread.
- Gently open the square with the right side facing up. Designate the square hole in the tartan square as the window and one edge as the upper edge.

- Fold four small red linen strips in half lengthwise; press. Position the tartan square wrong side up on a flat work surface. Position one strip along the window upper edge, aligning the strip folded edge $\frac{1}{4}$ " beyond the window folded edge; pin **(C)**. Repeat to pin a strip along the window lower edge, and then the right and left edge.
- Position the embroidered square right side up on a flat work surface. Position the tartan square right side up over the embroidered square, centering the design within the tartan window; pin.
- Install a universal needle onto the machine.
- Thread the machine with all-purpose thread in the needle and bobbin.
- Topstitch the tartan window perimeter. Designate as the pillow front. Evenly trim the pillow-front edges.
- Repeat to create the remaining pillow front with the remaining embroidered square and small red strips.
- Fold four large red linen strips in half lengthwise; finger-press. Open one strip and align one long edge with the pillow-front upper edge; pin. Stitch along the foldline. Center one batting strip over the stitching line, positioning the ends $\frac{1}{2}$ " from each corner **(D)**. Fold the linen strip in half along the foldline with wrong sides together; pin. Baste the upper edge using a $\frac{1}{4}$ " seam allowance.





Tip Tartan fabric is known as plaid in the United States, but in Scotland, a plaid is a large sash worn over the shoulder as an accessory.

- Repeat to attach a red linen strip and batting to the pillow-front lower edge and sides.
- Serge or fold each pillow-back interfaced edge $\frac{1}{4}$ " toward the wrong side and edgestitch the fold. Fold each interfaced edge another $1\frac{1}{2}$ " toward the wrong side; press.
- Machine stitch three $\frac{3}{4}$ "-long horizontal buttonholes along the left pillow-back folded edge. Position the first buttonhole $7\frac{1}{2}$ " from the upper edge and $\frac{1}{2}$ " from the folded edge. Position the second and third buttonhole 4" above and below the first buttonhole and $\frac{3}{8}$ " from the folded edge.
- Hand or machine stitch three buttons onto the pillow-back right folded edge. Position the first button $7\frac{1}{2}$ " from the upper edge and $\frac{1}{2}$ " from the folded edge. Position the second and third button 4" above and below the first button and $\frac{1}{2}$ " from the folded edge (**E**).
- Button the upper and lower buttons, leaving the center button open.

- With right sides together, stitch the pillow front and back perimeter using a $\frac{1}{2}$ " seam allowance. Turn the pillowcase right side out through the pillow-back opening; press.
- Stitch the pillowcase perimeter in the ditch along the outer strip and tartan seamline. Insert a 14" square pillow form.
- Repeat to construct the remaining pillow using the reserved embroidered linen square. ⓘ

DESIGNS

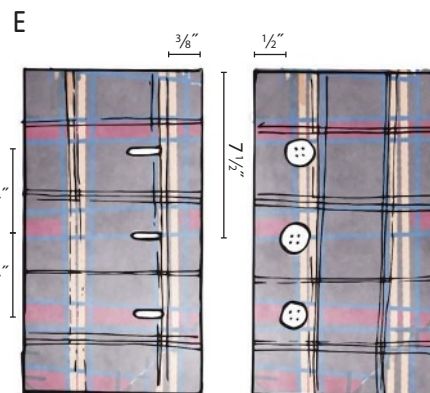
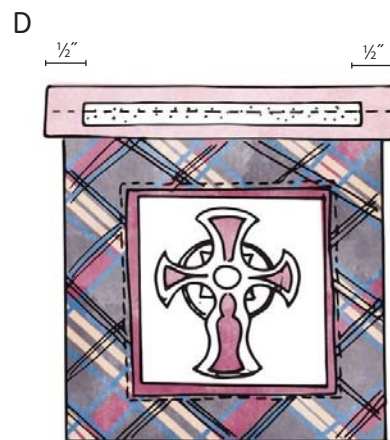
Celtic cross and mandala: Sew Timeless, Celtic Cottage Crosses, Knots and Celtic Images; sewtimeless.com

SOURCES

Camelot Fabrics carries Royal Stewart tartan fabric: (800) 436-8555, camelotfabrics.com.

Soft Expressions carries water-soluble basting thread: (888) 545-8616, softexpressions.com.

Tartan House carries Royal Stewart tartan fabric: (877) 436-8555, canadiantartans.ecrater.com.

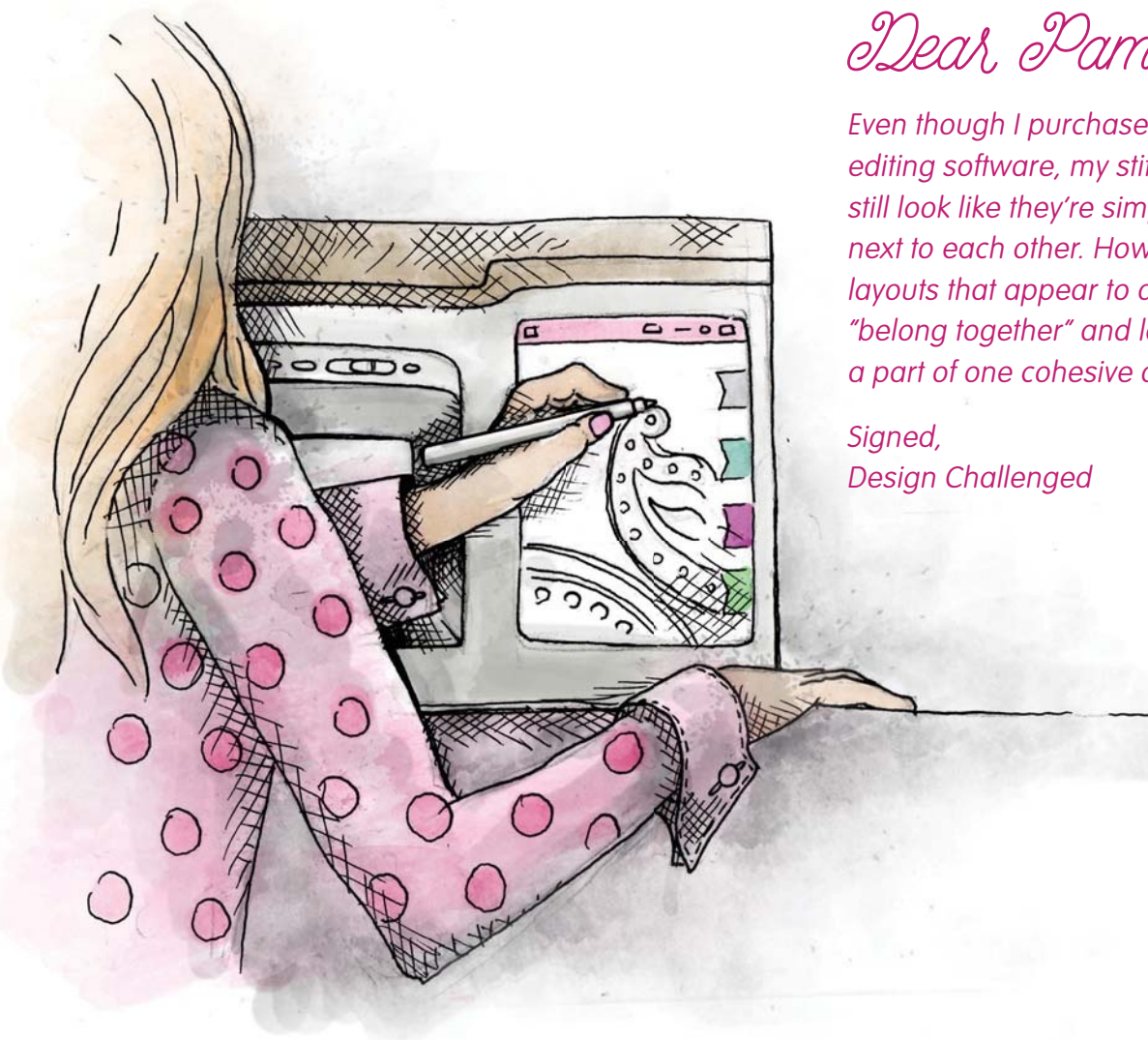


Q&A *by Pamela Cox*

Dear Pamela,

Even though I purchased expensive editing software, my stitched designs still look like they're simply lined up next to each other. How do I create layouts that appear to actually "belong together" and look like a part of one cohesive design?

*Signed,
Design Challenged*



DEAR DESIGN CHALLENGED,

Everyone can be a pro at combining designs, because, guess what? There are no set rules! As with most things in life, practice makes perfect, and this same adjunctive applies in acquiring the proper skills needed to combine and place designs. Editing software is a must for many reasons. In addition to allowing you to change and manipulate elements, software can provide a visual of the relationship between chosen designs. The proper program can actually elevate your creativity to a higher level.

There're certain details to look for when combining individual embroidery elements. Instead of placing designs next to each other, they need to naturally accent not only each other, but also the space in which they're to be stitched. The planning stage takes time, patience and the willingness to incorporate some amount of trial and error. The time needed to plan a project will lessen as more and more creative ideas are successfully embroidered. Before we advance any further, let it also be said that the phrase "aesthetically

pleasing” is subjective. What one person thinks is beautiful isn’t necessarily the same thought passing through another individual’s mind. The purpose of this article isn’t to provide hard and fast rules, because, as already stated, there aren’t any. The purpose of this article is to point out some details which should be taken into account when combining small individual elements into a large, single layout.

Let’s start this thought process with the very basic steps that were involved in most of our first projects: applying a single design centered on an item or a piece of fabric. As our comfort levels progress, that simple, single design might now be placed in a specific area, such as rotated into a corner of a place mat. Individual creativity is now evolving, and more complex layouts are beginning to be a part of the thought process. This evolution is good, plus it reinforces one of the major reasons machine embroidery is so popular: the ability to create one-of-a-kind projects.

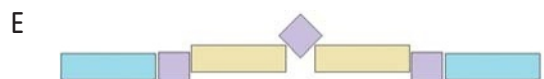
However, the difference between multiple side-by-side designs and multiple designs working as a single, cohesive unit can be described in one word: flow. One element must look as though it’s an actual, intended part of another. Flow happens by paying attention to details.

Using simple geometric shapes, let’s explore this concept. Take several rectangles used for a border, which in and of itself is a straight line. The same design, equally spaced, looks and works well for many projects. There’s nothing wrong with this layout **(A)**, however, varying the heights already creates alternatives to consider **(B)**.

Usually a collection will include complementary designs within a set that are similar in size. Providing this is the case, using two different designs, altering the heights or not, begins to incorporate additional interest and options to a simple border **(C)**.

Try changing the order of the designs along with varying heights, and even more possibilities become available **(D)**. Editing software allows you to easily make these changes on screen for a quick, visual review of the new creation, basically providing an instant judgment of what works and what simply doesn’t look right together.

When purchasing embroidery designs, consider all the elements available within each set of the collection. It’s a huge plus if the smaller elements, which usually make



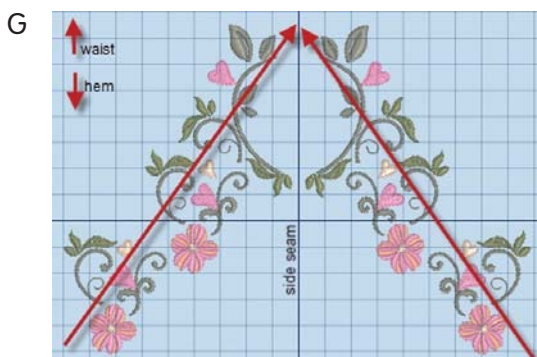
up larger combinations within the collection, are available since they can act as connectors, allowing one element to flow into another. These smaller elements also become extremely helpful in filling predetermined spaces, such as the length of a pre-made place mat.

Notice how the small lavender shape is used as a bridge between the two similarly sized rectangles, keeping its lowest point just slightly below the blue rectangle **(E)**. This same element was then rotated 45 degrees to break up the repetitiveness of the linear plane.

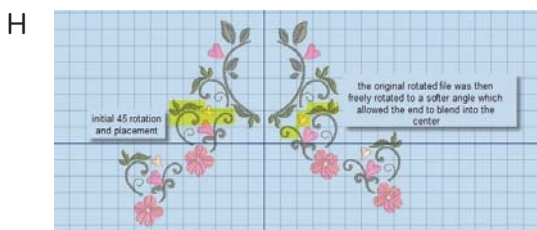


Obviously this is a very simple illustration, but it begins to demonstrate the thought process needed when combining designs. It also demonstrates the need for experimentation and the ease in which new layouts can be evaluated in editing software.

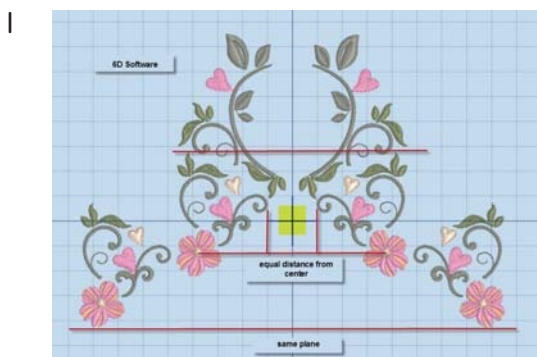
With the basics outlined above, let's begin planning an actual large design which will be used for side hem seams on a child's dress. For this example, Graceful Embroidery's Folk Roses Collection Set 1 (see "Sources") was used. Step one involves viewing all the designs available within the set and selecting those of interest. After review, the following elements, which immediately caught my eye as possibilities, were all opened into a large workspace in the editing program: File Nos. 2, 5, 8, 19, 20 and 26 (**F**).



Once those elements were side by side, design No. 8 was immediately eliminated merely because it didn't seem to fit with the other designs: the center stem is too straight and pronounced to blend with the other softer, curved stems. The next step is trial and error, also known as playing around and/or the fun part. Whichever term is preferred, it's a vital step in any and all projects featuring multiple designs.



Remembering that the goal is to achieve a large design for an accent on a side seam, a basic triangular shape was envisioned for the overall layout. Needing height at the top of the grouping, No. 20 is centered toward the top of the workspace, using gridlines to help mark barriers such as side seams and hems. Design No. 26 was then rotated 45° and placed on one side, copied, pasted back into the workspace and flipped horizontally, placing it in mirror image on the opposite side of center.



Although a triangular shape is the intended profile, it became clear that combining designs using a simple 45° rotation produced a shape much more severe than was envisioned (**G**). To help correct this harshness, delete one of the side designs and focus on improving the other. Design No. 26 was then freely rotated, a function available on more sophisticated editing programs. As the angle became less acute, it became apparent that this element actually tucked into the center unit's spacing in a more pleasing manner than the original rotation afforded.

When trying to achieve mirrored imagery, such as complimentary side designs, start by employing the copy,

paste and horizontal flip functions (all available within most editing programs), then use the screen gridlines to help place these units equal distance from center **(H)**.

Once again, a sophisticated editing program not only lets you change the gridline spacing, which helps when working with pre-determined lengths, but it'll also allow you to work with metric or U.S./Imperial units. Another valuable benefit beyond easy design manipulation for layout placement is the ability to then divide a large layout back into units that can be stitched out within hoop restraints.


Save the design as you work but do so under a new file name, preserving the original files for future projects **(I)**. Note the size of the combined elements, especially if you're working within a pre-determined space allowance. Considering this particular embroidery is to be placed at the hem sides of a gathered skirt, additional width was desired. Design No. 19 was placed at the bottom and, once again, rotated ever so slightly to soften the straight lines.

At this point the influence of "optical illusion" must be addressed **(J)**. Whenever a design is to be placed in a project, especially when one or more designs will be combined to produce a large unit, it's vitally important to know measurements, to acknowledge centers and to understand the relationship of elements, but in the end, stitch what looks good to the eye. In other words, at times a complete design will look better if placed just slightly off center to actually appear centered, especially if seams or other elements alter what appears to be and what actually is the center. Sometimes to achieve the goal of having designs of the exact same size line up, you may have to place one design slightly above or below the other to give the appearance of lining up. In this instance, focal points within one or both designs may draw the eye toward it, dictating that the focal points line up rather than the actual sizing. Trust your creative instincts.

Before the final stage, design Nos. 2, 5, 7 and 14 were all brought into the mix as possible candidates and later discarded. Combining designs truly is a matter of trial and error. You must be willing to work with the design elements, fail and then try again.

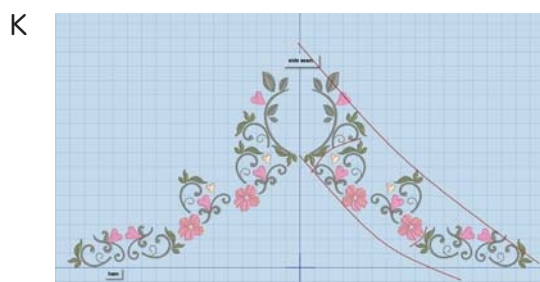
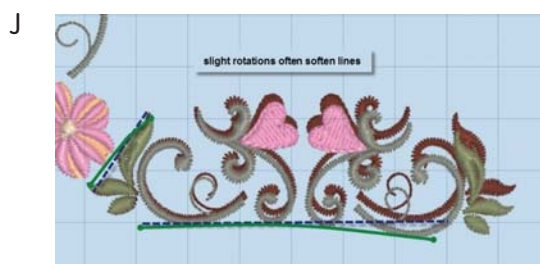
The final layout is successful for a number of reasons, beginning with the overall size of the combined designs ($5\frac{3}{8}" \times 12\frac{3}{4}"$), which works quite well for the intended use **(K)**.

Another successful factor is that all of the chosen designs work well together, containing key elements all within the same relative size. Note that within a collection, even if the overall size of the designs is similar, key elements or focal points may be of different ratios. This isn't a bad thing and can be very effective for many combinations; however, for this particular layout it was best to preserve the same scale.

The importance of trying and then trying again cannot be overemphasized in this process. Eventually the look you're hoping for will happen. It will flow, it will look like a cohesive unit, it will be perfect for the intended application, and it will look professional. However, it does take practice and every project will require time. Remember that the planning time lessens in direct relationship to how much homework has been done. Even if a specific project is not currently in mind, look at designs on hand, work with them and play with them, and simply experiment. The more familiar you are in seeing what pleases your eye, the easier it'll be to initially select potential elements and then to realize what it takes for them to work together as a single, cohesive unit when the actual time comes for a specific project. 

SOURCE

Graceful Embroidery designs were used in article graphics; gracefulembroidery.com.

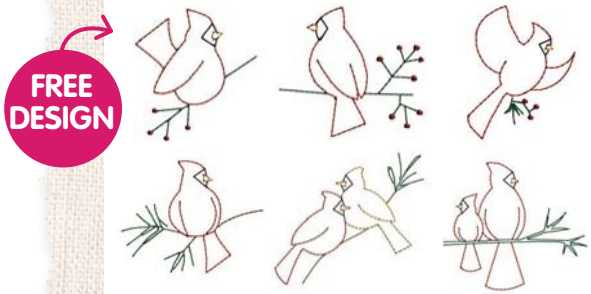


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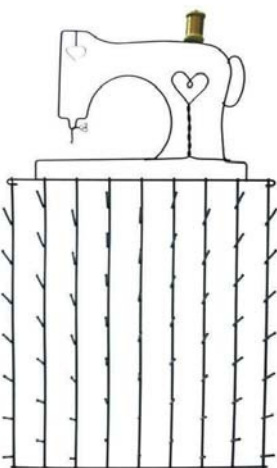
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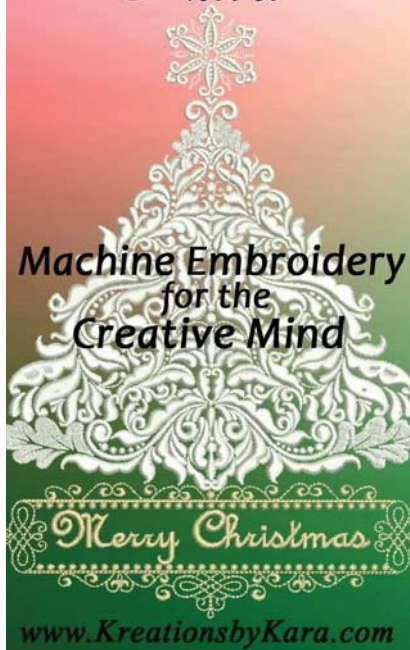
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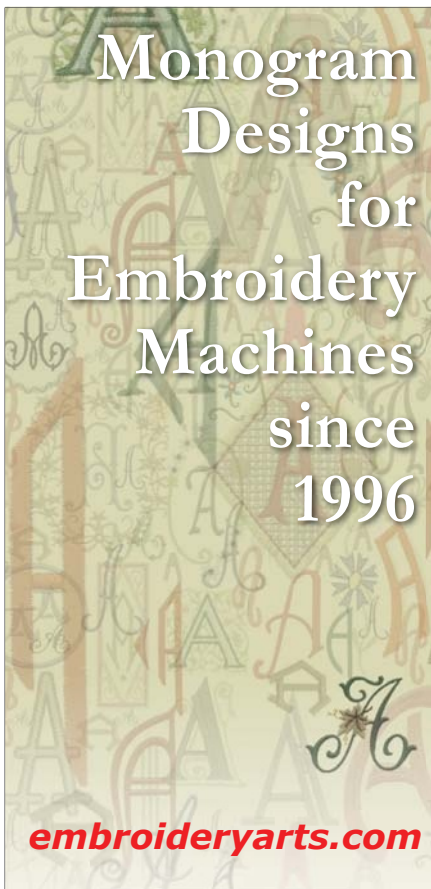
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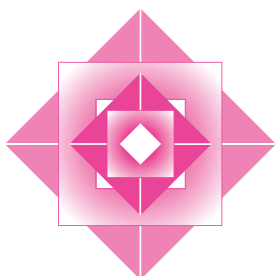
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